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American Art News

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NEW YORK, APRIL 22, 1911.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS

*Calendar of New York Exhibitions.
See page 6.*

New York.

- Blakeslee Galleries, 358 Fifth Avenue—**Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries, 5 East 35th Street—**Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery, 479 Fifth Avenue—**Antique works of art.
- C. J. Charles, 251 Fifth Avenue—**Works of art.
- Cooper & Griffith, 2 East 44 St.—**Specialists in old English furniture.
- Cottier Galleries, 3 East 40th Street—**Representative paintings, art objects and decorations.
- Durand-Ruel Galleries, 5 West 36th Street—**Ancient and modern paintings.
- Duveen Brothers, 302 Fifth Avenue—**Works of art.
- Ehrich Galleries, 463 Fifth Avenue—**Permanent exhibition of Old Masters.
- V. G. Fischer Gallery, 467 Fifth Ave.—**Selected old and modern masters.
- The Folsom Galleries, 396 Fifth Avenue—**Selected paintings and art objects.
- Gimpel and Wildenstein Galleries, 636 Fifth Avenue—**High-class old paintings and works of art.
- J. & S. Goldschmidt, 580 Fifth Ave.—**Old works of art.
- Katz Galleries, 103 West 74 St.—**Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
- Kelekian Galleries, 275 Fifth Avenue—**Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries, 12 West 40th St.—**Old Masters.
- Knoedler Galleries, 355 Fifth Avenue—**Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries, 450 Fifth Avenue—**Paintings by American artists.
- Montross Gallery, 550 Fifth Avenue—**Selected American paintings.
- Powell Art Gallery, 983 Sixth Ave.—**Paintings by William Coffin, A.N.A.
- Louis Ralston, 548 Fifth Avenue—**Ancient and modern paintings.
- Scott & Fowles, 590 Fifth Avenue—**High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co., 7 West 36th Street—**Genuine Works of Art.
- Tabbagh Freres, 396 Fifth Avenue—**Art Musulman.
- The Louis XIV Galleries, 257 Fifth Ave.—**Portraits, antique jewelry. Objets d'art.
- Arthur Tooth & Sons, 580 Fifth Avenue—**Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem, 477 Fifth Avenue—**Old Masters.
- Yamanaka & Co., 254 Fifth Avenue—**Things Japanese and Chinese.

Boston.

Vose Galleries. —Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. —High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.
(Continued on page 2)

RARE VELASQUEZ PORTRAIT.

The "Portrait of a Young Ecclesiastic," by Velasquez, reproduced on this page, and recently sold by the Ehrich Galleries to Mr. H. E. Huntington of Los Angeles and this city for a reported price of upwards of \$100,000, is one more of the rare canvases of the great Spanish master, which had not been catalogued. Its discovery in the collection of the Marques de la Vega-Inclan in Madrid, where it had been

ton and the Earl of Radnor. In the United States, since the Velasquez portraits belonging to Mrs. C. P. Huntington and Mr. Archer M. Huntington have found a permanent lodgment in the Hispanic Museum of New York, the only examples now in private hands in this country are the two belonging to Mr. Henry C. Frick, and the example illustrated in this issue.

In an article on this remarkable picture by the noted Spanish expert,

relief of the features," the "strong lighting of the salient points," and the "sure vigorous handling of the stray locks of hair, looking as if engraved rather than painted—in fact the general tonality."

He states that the picture was in Seville during the last third of the Nineteenth Century, in the renowned collection of Don Jose Canaveral, in which were those other fine examples of the painter, "Christ at Emmaus,"



THE YOUNG ECCLESIASTIC,

By Velasquez.

Recently imported by The Ehrich Galleries and sold to Mr. H. E. Huntington.

for some years, was made by the Marques himself.

The rarity of authenticated portraits by Velasquez in private collections and not permanently fixed in museums, can best be estimated by the following facts: According to the authenticated list of Velasquez pictures, as tabulated in the famous book on Velasquez by Signor A. de Beruete, there are only two private owners of Velasquez portraits in Europe—the Duke of Well-

ington and the Earl of Radnor. In the United States, since the Velasquez portraits belonging to Mrs. C. P. Huntington and Mr. Archer M. Huntington have found a permanent lodgment in the Hispanic Museum of New York, the only examples now in private hands in this country are the two belonging to Mr. Henry C. Frick, and the example illustrated in this issue.

Senor de Beruete bases this conclusion on such details as the "lateral lighting of the head," the "pronounced

now owned by Mr. Benjamin Altman of New York, and "St. Peter," which he himself owns.

It is to be hoped that Mr. Huntington, before he removes this striking work to Los Angeles, will give the New York public an opportunity of seeing it at the Metropolitan Museum, and it is herewith respectfully suggested that the Trustees of the Museum should request the loan of the canvas for exhibition.

BOSTON.

The important exhibition of portraits of the Early English School, which has had deserved success, closes today at the Vose Galleries.

At the Fine Arts Museum an exhibition of paintings by local artists is now on, to continue through Saturday next. The display is attracting attention and is representative and interesting. "There is, in general, much variety, and a deal of individuality, as has been suggested; but there is one amusing little wave of fashion that is sweeping through the studios, and that," says Mr. Downes, in the Transcript, is for the lamplight and daylight illumination on a figure or figures, exemplified in Paxton's "Lamp-light and Daylight," the most noticeable thing of the kind because of its brilliancy.

There are good works by I. M. Gaugengig, Adelaide Cole Chase, Leslie P. Thompson, Frederic P. Vinton, W. D. Hamilton, Rosamond L. Smith, John J. Enneking, Theo. Wendel, Hermann D. Murphy and others.

The Egyptian antiquities acquired by the Museum through the expedition sent out under the joint auspices of the Museum and Harvard University, under the leadership of Dr. G. A. Reisner, which were placed on exhibition April 10 for one month, are considered by the staff of the Museum to be among the most valuable and beautiful works of art ever discovered in Egypt, and it is, moreover, of the greatest interest to learn that they throw so much historical light upon the very early period to which they belong. The principal objects in the collection were found in the Cheops Cemetery, the Mycerinus Pyramid Temple, the Mycerinus Valley Temple, etc.

Dr. Reisner's succinct but thrilling account of the discoveries may be found in the April number of the Museum Bulletin. His story of the finding of the Valley Temple of the Third Pyramid is more fascinating than any fiction.

CHICAGO.

Louis Kronberg is showing at the Reinhardt Galleries some twenty canvases. The artist well depicts the stage and especially dancing girls. The collection includes the studies of Richard Mansfield made while traveling with the actor.

At the same galleries there are shown landscapes by F. Ballard Williams, C. H. Davis, William Sartain, Daniel Garber, and three canvases respectively by Homer Martin, George Inness and Winslow Homer. The Homer, "Sunlight on the Coast," came recently from the collection of Mr. John G. Johnson, of Philadelphia, and was one of the "star" paintings at the Homer memorial exhibition.

WASHINGTON (D. C.)

The memorial exhibition of work by Walter Shirlaw, which has been successfully shown in New York, Buffalo, Chicago, and other cities, is now on at the Corcoran Gallery.

Several valuable loans have been promised to the National Gallery of Art, says the Evening Star. Mr. T. B. Walker of Minneapolis will loan "The Raising of Jairus' Daughter" by Benjamin West, which he recently purchased from the Blakeslee Galleries of New York. Mr. William T. Evans has presented to the National Gallery "Columbus Circle in Winter" by Guy C. Wiggins, reproduced in this issue.

Royal Cortiszez will give an illustrated lecture, this evening, on "The Art of Andrea Mantegna" before the Washington Society of Fine Arts at the Washington Club.

NEW ORLEANS.

The eighth annual exhibition of the New Orleans Art Association now open presents the strongest collection of oils exhibited here for some time. Among the artists of note represented from other sections are: W. M. Chase, "The Big Oleander Bush;" Robert Henri, "Ballet Dancer in White;" Bruce Crane, "Shadows of the Afternoon;" Ernest Lawson, "Autumn—Sputen Duyvil Creek;" Thomas P. Anshutz, "The Tanager;" John W. Alexander, "Reflections;" Colin Campbell Cooper, "The Fates;" Walter MacEwen, "The Secret;" F. Luis Mora, "Antonio La Gitana;" Edward W. Redfield, "Village Street;" Robert Reid, "The Shell;" W. S. Robinson, "November Landscape;" Horatio Walker, "Summer Pastoral;" Carleton Wiggins, "Leader of the Herd;" Charles H. Woodbury, "The Cove;" and Childe Hassam, "The Bridge—Old Lyme."

Among local artists who have strong canvases are Charles Wellington Boyle, with five views in Southern California, broadly handled and showing the characteristic rich coloring of that section; Robert Bledsoe Mayfield, a pleasing autumn landscape and two character studies, one "The Connoisseur," exceptionally good. Miss Nina Harper one canvas, "Convent Hall," charming in color and full of feeling; an exceedingly interesting bit of old New Orleans, a specialty in which this artist is becoming unusually strong, and Mrs. Gertrude R. Smith a good landscape.

Dr. I. M. Cline has recently added to his collection a beautiful example of Raeburn's simple elegance in the portrait of an Irish gentleman; "A Storm on the English Channel," by W. Van de Velde, and a strong landscape by John Crome.

PITTSBURGH.

The fifteenth annual exhibition of the Carnegie Institute will open to the public on Founder's Day, April 27. It will include 330 oils selected from among 688 works, by the international jury of award which has just completed its task. It required three days for the jurors to pass upon the great number of paintings entered for this year's exhibit. The three prizes and four honorable mentions awarded by the jury will not be announced until Founder's Day. One gallery will be devoted to works by J. Alden Weir, who spent the week here supervising the hanging of this gallery.

HOE LIBRARY SALE.

As already announced the sale at auction of the first part of the Robert Hoe library will begin on Monday afternoon next, April 24, at the new Anderson Auction Galleries, Madison Ave. and 40 St. The sale will continue through the following fortnight at the same galleries, with two sessions each day except Saturdays and Sundays, at 2.30 and 8.15 P. M. respectively.

This first part of the famous library contains a fourth of the entire contents, and numbers some 16,000 items, including illuminated MSS., incunabula, historical bindings, early English works, rare Americana, French illustrated books, XVIII century English authors, autographs, MSS., etc. The copy of the Gutenberg Bible on vellum will be sold on Monday evening.

P. H. McMAHON PICTURE SALE.

Pictures owned and assembled by Mr. P. H. McMahon, the well known Brooklyn auctioneer, some 78 in number, with few exceptions by modern American artists, were sold at auction at the Fifth Avenue Art Galleries on Wednesday evening for an announced total of \$19,793.

There was a fair audience including many dealers present. The prices ruled very low and there were many bargains. The highest figures were paid by Mr. C. E. Snedecor, presumably for account the owner, for a George Inness of good quality, "Watching

the Glow," \$6,000, and "Bears on a Bender," by the late William H. Beard, \$725. Mr. H. A. Cass paid \$1,100 for a good Murphy, J. A. Caswell, \$652 for an F. E. Church "Scene in Andes," J. W. Davidson, \$875 for an ideal head attributed to Henner, and L. Greenbaum, \$1,000 for a landscape with figures by George H. Boughton.

J. ABNER HARPER SALE.

The first part of the art and literary property of the late J. Abner Harper was sold in East Twenty-Third Street Auction Rooms on Tuesday afternoon. The sale was not well attended and the prices were poor. For some 500 odd Chinese porcelains, blue and white, decorated and single color, only \$3,626 was obtained. These went for the most part to dealers.

At the Wednesday afternoon sale, chiefly Persian and Rhodian faïences and Hispano-Mauresque plates were offered. The highest figure obtained was \$135, for a XVI century lustre ware plate. The art objects brought \$2,728. At the evening sale the books and illustrations brought \$1,460, a total of \$4,188 for the two sessions. The afternoon sale was presumably adversely influenced by some doubts cast on the genuineness of several objects, notably some of the Hispano-Mauresque plates. The attendance was small.

The pictures, 69 in number, all oils, with the exception of two drawings attributed to Turner and one to Bague, and which brought \$150, \$150 and \$50 respectively, sold for an announced total of \$25,155, at Mendelssohn Hall on Thursday evening. The audience of about 150 persons was the smallest of any at a well-advertised picture sale in the well-known hall in memory.

The dealers present were T. J. Blakeslee, Edward Brandus, Dr. Mersch, Louis Ralston, R. C. Vose of Boston, W. Labbie of Tooth & Sons, Walter Ehrich, and H. van Slochem, and among the few private buyers were Mmes. George B. Schieffelin and Gustave Amsinck, Edward Wasserman and Henry Babcock.

The auctioneer read a letter from Mr. T. J. Blakeslee to the effect that the title of a "Portrait of a Young Woman" catalogued as by Sir Joshua Reynolds and as replica of the famous portrait of little Lady Penelope Boothby was a misapprehension—as the picture was not a replica of that work, or any other, but simply one of "A Charming English Girl." It brought \$2,000. Another picture catalogued as a replica of the widely known "Age of Innocence," but probably a copy, brought \$1,225.

The auctioneer also stated that the attributions in the catalogue were made from the invoices of the dealers who sold the pictures to Mr. Harper, the well-known firms of S. P. Avery, Arthur Tooth & Sons and T. J. Blakeslee. It was stated through misinformation from a supposedly reliable source in the *Art News* last week that the auctioneer had made the attributions.

Detailed notice of the sale with full list of pictures, prices, etc., will be given next week.

FREDRIKS PICTURE SALE.

Some 146 oils and water colors, a number owned by Fredriks Bros. of Amsterdam, Holland, whose temporary gallery at 537 Fifth Avenue was destroyed by fire some two months ago, and others from several estates, and various consignments, were sold at auction, at the Fifth Avenue Art Galleries, April 12-13. The Fredriks pictures were mostly by younger artists, unknown here, and brought no prices worthy of note. The highest price of the first evening's sale was \$84, paid for a good Mesdag by Mr. R. D. Ichenhauser. On the same evening a J. G. Tyler brought \$33, an attributed Jules Dupre \$40, an E. M. Bicknell \$22.50, an Arthur Hoeber \$19; a Gilbert Gaul \$33; a charming little landscape with cattle by Prof. Von Zugel, wrongly catalogued as by Zugel, \$34, from Mr. J. H. Strauss, an A. T. Bricher \$65, and an Edward Gay \$40. It was truly a night for bargains.

At the second night's sale the prices were even lower, if possible, some really good pictures going for as low as \$2 and \$3 each. An Evert Pieters brought \$12, a typical and good example of the early R. F. Ginoux "The Tourists" \$7, a head by Letitia Hart \$15, a Bricher \$30, a W. T. Richards \$10, a Bruce Crane \$70, a J. G. Tyler \$35, a Henry P. Smith \$85, an Edward Gay \$86, a so-called Corot \$20, a so-called Millet \$31, an Edward Moran \$55, a W. L. Sonntag \$27.50, a so-called Daubigny \$30, a so-called Diaz \$9, a Merritt Post \$46, a Thomas B. Craig \$71, a so-called Troyon \$15, an attributed Pieter de Hoogh \$32.50, a so-called Richard Wilson \$20, and a so-called George Morland and an Old Crome \$15 and \$22.50, respectively. An attributed Blakelock brought \$12 and a fine landscape with cattle by Rochemore went to Mr. J. H. Strauss for \$50.00.

EXHIBITIONS.

(Continued from page 1)

Germany.

Julius Bohler, Munich.—Works of art. High-class old paintings.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery—Old masters.

Obach & Co.—Pictures, prints and etchings.

Wm. B. Paterson—Pictures and early Japanese color prints and pottery.

Persian Art Gallery, Ltd.—Miniatures, Mss., bronzes, textiles, pottery, etc.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

R. Shenker—Rare and early oak. S. T. Smith & Son—Carefully selected pictures by Old Masters of all schools.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Etienne Bourgey—Greek and Roman coins.

Canessa Galleries—Antique works of art.

Compagnie Chinoise Tonying—Chinese antique works of art.

M. Demotte—Antiques, works of art.

Galerie Renard—Paintings of the Barbizon and modern French schools.

Hamburger Fres.—Works of Art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

AUCTION SALES.

Anderson Auction Company, Madison Ave. and 40 St.—The extensive and valuable objects of the late Robert Hoe (Part I A-K), April 24-28 at 2.30 and 8.15 P. M. (Part I L-Z) May 1-5 at 2.30 and 8.15 P. M. Fifth Avenue Art Galleries, 1-3-5 West 45 St.—Furniture, by order of Mrs. Atherton and a Fifth Avenue decorator, April 27-29, at 2.30 P. M.

Paintings by order of Bianchini and others, April 28, at 8.30 P. M.

EUROPE.

AMSTERDAM—Frederick Muller & Co.—Modern pictures by Dutch and French artists forming the Collection De Kuyper of The Hague, May 30.

FROM GRAVE TO GAY.

Mr. Thomas E. Kirby, of the American Art Association, was the auctioneer at the sale of seats and tables for the first night of the Folies Bergere. The auction was held in the Hudson Theatre, April 20.

—N. Y. Herald.

Exhibition Calendar for Artists

CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils.

Press View Apr. 26
Opening of exhibition..... Apr. 27
Closing of exhibition..... June 30

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.

Exhibits received Apr. 14, 15
Opening of exhibition Apr. 27
Closing of exhibition May 21

CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio.

Eighteenth annual summer exhibition.

Entries to be made by..... May 1
Exhibits to be delivered before..... May 3
Opening of exhibition May 20

IN AND OUT THE STUDIOS.

The engagement is announced of Miss Evelyn Naegele, daughter of Charles Frederick Naegele, to Professor Herschel C. Parker, of Columbia University. Miss Naegele, who is handsome and accomplished, has inherited her father's artistic ability and paints well in water-color and pastel. It will be remembered that Professor Parker, who is a scientist and explorer of reputation, made a partial ascent of Mount McKinley last year, accompanied by Belmore Brown, the artist, which disproved the claims of Dr. Cook to having reached the summit. Professor and Mrs. Parker will make a tour of the United States on their wedding trip, visiting the Yellowstone Park, en route for San Francisco, after which they expect to reach Alaska some time in the early autumn.

The Fakirs' Club held an exhibition of thumb sketches at the Art Students' League April 17-19. These were sold at auction on Wednesday evening. Samuel T. Shaw donated a \$50 purchase prize. Among the contributors were Brige Harrison, Paul Cornoyer, Vincent Lynch, Will H. Drake, Eduard Dufner, and J. Todahl. George Bellows was the auctioneer.

Paul Cornoyer gave an informal reception at his Rembrandt studio on Tuesday, at which a number of artists were present, and several musicians. Among the latter were Messrs. Herman Epstein, Ernest Urichs and Ernest Hutchinson.

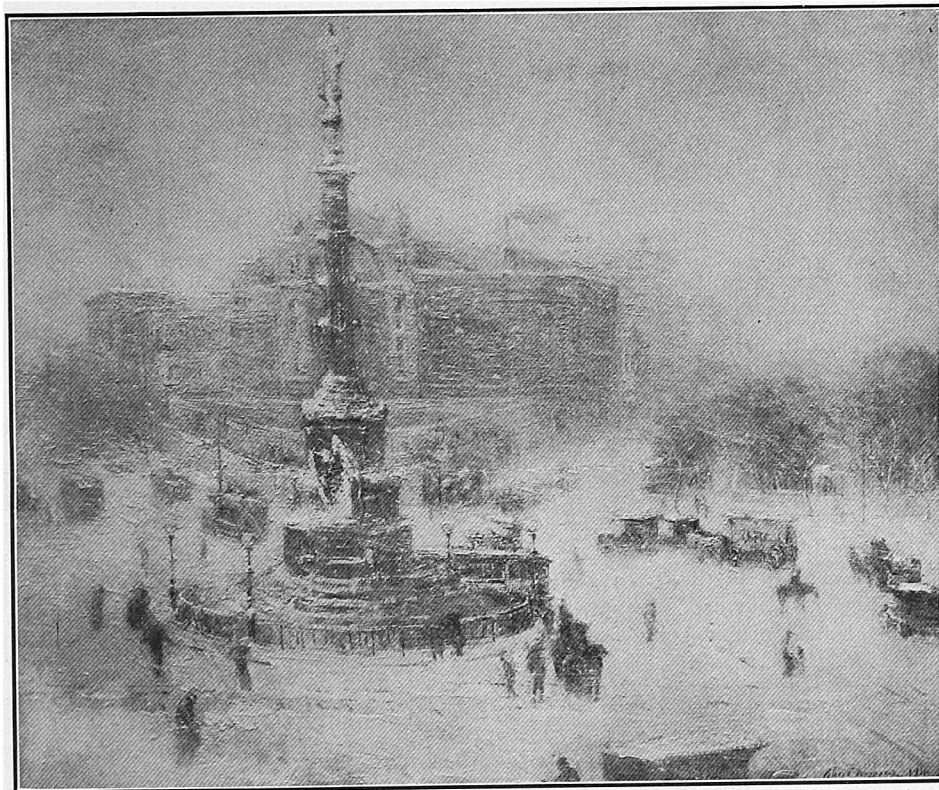
Orlando Rouland recently completed a portrait of Andrew Carnegie, an excellent likeness, for the Carnegie Institute at Washington, D. C. A recent important work by this artist is a large canvas depicting a portrait group of editors of the Century magazine. The group includes Messrs. Robert Underwood Johnson, Alexander Drake, Clarence Buel, and the late Richard Watson Gilder. This is a well composed dignified canvas and one of the most elaborate works in portraiture of recent years. Mr. Rouland sailed April 19 for England where he intends to occupy the studio of John Herkomer, the English artist, while painting a portrait of Mme. Melba. Later in the Summer he will go to France where he has been invited to occupy the Castle of Hardelet.

R. L. Paley, who spent the Winter at St. Augustine and the upper Florida East Coast, where he painted many watercolors, illustrative of this section, has returned, and will probably spend the early Summer at Bernardsville, where he has some commissions for miniatures.

Gardner Symons is now in the Berkshires on a sketching trip. Mr. and Mrs. Symons will spend the Summer at their seaside home at Laguna, Calif.

Alphonse Jongers is in Washington painting a portrait of Secretary Knox.

Chester Hays, a renowned portrait painter, who made France his home for several years, but who also has a studio at 130 West 57 St., recently completed a portrait of Miss Rose Drummond. The attractive subject wears a delicately tinted gown which contrasts well with blue background. The composition is dignified and the painting subtle, while it expresses much individuality and strength. Another attractive portrait is that of Mrs. Rollie Borden Low, the singer. Mr. Hays will spend the Summer in France.



COLUMBUS CIRCLE—WINTER,

By Guy C. Wiggins.

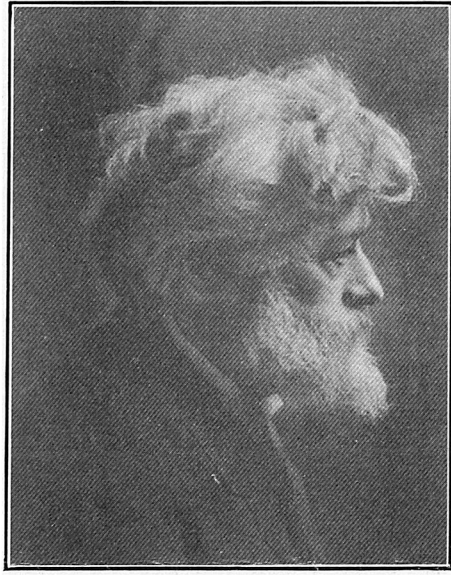
Purchased by Mr. Wm. T. Evans and presented to the National Gallery Collection.

Robert W. Vonnoh and Bessie Potter Vonnoh recently held a joint exhibition at the McClees Galleries in Philadelphia. Mr. Vonnoh showed sixty-four examples, among them some of his most recent work in portraiture and landscapes and figure compositions, while Mrs. Vonnoh displayed twenty-three of her charming figurines in bronze and terra cotta. The exhibition proved a decided success, was well attended and a number of sales were made.

Gustave Weigand is holding an exhibition of 30 paintings to April 30 at The Curtis Gallery, New Haven, Conn.

M. Evergood Blashki who is well to the fore as a landscapist is now at St. Ives, Cornwall, Eng., preparing for an exhibition to be held in London.

William Rau has just completed a large mural, "The Four Seasons," for the Fifth Avenue Theatre, Brooklyn. The artist also sold his "Winter's Departure," from the Academy exhibition.



THE LATE WILLIAM KEITH,
Photo. by Courtesy Macbeth Gallery.

OBITUARY.

William Keith, the veteran and distinguished landscape painter, died at his home, Berkeley, Cal., last week. He was born in Scotland in 1839, and was, therefore, 72 years old. Coming to New York as a lad, he practiced en-

ated by such collectors as Sir William Van Hore of Montreal, Daniel H. Burnham of Chicago, Emerson McMullin of New York, and others. The death of William Keith, so closely following that of Winslow Homer, removes a second leading and forceful personality from the American art world, and is greatly deplored.

SCULPTOR'S MISFORTUNES.

George Barnard Gray, the sculptor, has had several unfortunate setbacks in completing his monumental group for the Harrisburg Capitol, and the work is not yet finished. The Pennsylvania Legislature recently informed him that the group must be in place April 25, in order that it could be passed upon, and payment of the \$60,000 still due the sculptor made.

The second and last bas relief and the background of "Labor," were finished and put on the dock at Genoa for shipment to America, Mar. 29, but the steamer's captain thought the load too heavy and took only a portion. The steamer "Princess Irene" went ashore off Long Island, making it impossible to get the completed work to its destination in time to comply with the mandate of the Legislature. The sculptor takes the matter philosophically and with his family will arrive on the George Washington next week. He will open his studio at Fort Washington and begin work on the Lincoln statue.

BECKWITH'S LAST PORTRAIT.

A cable from Rome says that there is much curiosity expressed there as to where in the American Pavilion at the Exposition, Director Morris will hang the fine portrait of Cardinal Agliardi, just completed by J. Carroll Beckwith. As the portrait is highly praised by everyone who has been fortunate enough to see it, it will probably be hung in the Italian Section, if Director Morris does not provide a place for it in its appropriate location in the American Pavilion.

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graveing until 1859, when he went to California and devoted himself to landscape painting. He was one of the famous trio of nature lovers with John Burroughs and John Muir.

William Keith was essentially a colorist and his landscapes are, as a rule, painted in a high key with such wealth of color, especially in his sunset and morning skies, as to make them seem at times almost unreal. He had much of the force and directness of Diaz in brush expression, but possessed a distinct individuality and originality. He was early fascinated by the mountain scenery, the glowing skies, and the "winds of sunshine and light," of the Pacific seas and slope. His work was widely recognized and appreciated in America, but is little known in Europe, where, it can be safely predicted, it will some day be recognized and valued. The artist had a rugged personality and rare lovable qualities, which endeared him, especially to those artists who have gone to the Pacific coast for inspiration. His works are found in private collections and Museums the country over, and are greatly appreci-

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ART WORKS AT ROME.

According to latest advices the American Pavilion at the Rome Exposition, in which are hung and placed the pictures and sculptures, for the most part and with few exceptions, invited by Director Harrison S. Morris, was opened last Saturday, April 15, after much delay, but as we go to press no list whatever of the art works shown has been given out by Mr. Morris or has been obtainable from him in Rome or from his secretary, Mr. William Henry Fox, in Philadelphia.

It is difficult to understand the reason for holding back the list of American art works shown at Rome on the part of the director. There is naturally much interest and curiosity felt and expressed as to the painters and sculptors that Mr. Morris has felt called upon to honor by representation at this Exposition, but we can only say to the many artists, collectors and art lovers, who have called upon us, and are calling, for information in this matter that it seems to be a question of the director's "sweet will," as to when he will satisfy the art public with the desired news.

NEW ACADEMY SITE.

At the meeting of the Academy of Design on Mar. 31, Howard Russell Butler, who was chiefly instrumental some years ago in the securing a site for and the erection of the present Fine Arts Building in West 57 St., which, owing to changed conditions during the intervening years, etc., and to no fault of Mr. Butler's, have not fulfilled its purpose, appeared as an advocate of the site for a new Academy or Salon building on the new Park Ave., just north of the new Grand Central depot.

In his address on the subject at this meeting, Mr. Butler said in part:

"More than a year ago I had the honor to present to the Academy the suggestion of a site immediately north of the new Grand Central depot. Since that time the boards of the two great railroad companies controlling the property have considered the matter, with the result that the offer has been greatly improved. Plans have been sent to me by the New York Central Company, and last week I was authorized by Vice-President William H. Newman to state at the Academy meeting to-night that he was convinced that he would be supported by both boards in offering to the National Academy Association the entire centrally located block, 300x200 feet, bounded on the north and south by 45th and 46th streets, and on the east and west by Depew Place and Vanderbilt avenue; subject to legislative approval for stopping Park avenue at 46th Street instead of 45th, and that that approval was almost sure to come in return for the creation in exchange of a much larger street area by the railroad companies."

In our issue of Dec. 24, 1910, last we said editorially:

It has been reported that the new academy is to be built on the new territory just north of the new Grand Central station now being erected on new Park Ave. about 48-49 Sts. * * * The person to whom the Academy and the city will owe at least the place for the new Academy, and probably a large donation for its endowment and maintenance is Mr. George W. Vanderbilt.

Oh, our prophetic souls!

SCULPTORS WITH ACADEMY.

The National Sculpture Society at its recent annual meeting passed a formal vote to join the Academy of Design in the plan to erect a building adequate for exhibition purposes by all the art societies. The site at 46 St. and Park Ave., which has been already suggested, was approved by the Society.

BROOKLYN LOAN EXHIBIT.

An important loan exhibition is to be held in Brooklyn, to open May 8, at the Brooklyn Institute, under the auspices of the Institute, the Rembrandt Club and the Little Italy Association. The collection will consist of choice examples from the private galleries of Brooklyn, and among those who have promised to lend paintings are Messrs. George D. Pratt, William Putnam, Edward Blum, Walter Crittenden and John Morgan. It is proposed to continue the exhibition during the month. There will be a private view for the patrons of the exhibition on the opening day.

GOOD ADVICE FOR ACADEMY.

Mr. Royal Cortiszez well says in The N. Y. Tribune in commenting upon the proposed site for a new Academy or Salon building on the new Park Ave.:

"To endow the lease and to erect the building a sum of three million dollars is needed, the Academy of Design supplying a maintenance endowment fund. Whether there are patrons of art generous enough to make the scheme possible remains to be seen. Three million dollars are not easily to be had. But at least the artists may now ask for it with a better grace than hitherto, especially if they give evidences that they are willing to work shoulder to shoulder and prove that they deserve public confidence and support.

"The public is under no obligation to coddle the artist. They have reciprocal duties. If it is the duty of the public to support an exhibition, it is the duty of the artist to make that exhibition a good one. If we are ever to have an American Salon there must be an end of bickering and no more of those 'Secessions' which have periodically made so much scandal. We have heard too much of cliques, of the injustice of juries and hanging committees, and all the rest of it. Three million dollars will not be handed over to any company of men incapable of getting together and harmoniously administering their trust for the public good. Above all, this money will not be given for a building in which this or that individual may refuse to exhibit, on the plea that his private interests are better served elsewhere. The point is worth enforcement more in detail. Take, for example, a typical exhibition at the Academy and consult the list of members printed in the catalogue. There are always absentees, and it will be found that these often include some of the best painters we have. Inquiry as to the failure of these men to do anything in support of the institution on whose roster they remain has elicited various explanations. One man has preferred to dispose of all his work through a dealer, for that has brought him greater profit. Another has found it more desirable to make an independent show of his work from time to time or to associate himself with a few chosen comrades. Still another objects to submitting his work to the kind of jury that he believes to be characteristic of the Academy, or he dreads the awkward hand of the hanging committee. And so on, and so on. Again and again we see a good painter retaining membership in the Academy, but sending an unimportant work there, if he sends at all, and reserving his best picture in a given year for Philadelphia or Washington, or an exhibition of his own in New York. We grant these artists, in advance, all the sorrowful reasons they might present for their abstention from the exhibitions which many of them were glad to frequent when the Academy gave them their only chance of getting before the public. But if they are not interested enough and harmonious enough to reform the Academy from the inside, why do they not resign in a body? So long as they stay they are under obligation 'to the public' to do all they can to make the Academy exhibitions interesting.

"The artist is no more entitled than is the carpenter or the clerk to eat his cake and have it, too. In other words, he has no right to sulk when things do not go precisely as he wants them to go, and then turn around expecting the public to wait obsequiously upon him and give him everything he wants. Unselfishness, team work, public duty, these are the watchwords for the new campaign, and they need to be sounded all along the line. This is not a case in which something can be had for nothing. If the artists want a big building they must take their coats off and work for it, every man jack of them. And, for a beginning, they might put their heads together and highly resolve to make the next exhibition of the Academy of Design one of the finest shows ever seen in this country. They can do it. Let the mural painter take a week off and paint something, if it is only a study, for this show. Let those members of the Ten American Painters who are Academicians send their best work to the Academy next year. Let the members who live abroad make a special effort to send something that they would otherwise send to the Royal Academy or to the Salon. Let the followers of the dealers turn, for once, to the institution that affixed 'N. A.' to their names. The public will look on with the best will in the world while the student, the amateur and the pseudo independent are all ruthlessly massacred to make way for the mature painter of high purpose. If the artists cannot do this, if this one and that one can only asseverate with tears that certain of his colleagues won't give his picture the best place in the show, if an exhibition of three hundred good pictures cannot possibly

be got together owing to seething personalities, then do not let us talk any more about an exhibition of three thousand pictures, good and bad, let us in that case whistle the three million dollars down the wind and forever after hold our peace."

[These are good, true and brave words which we heartily endorse and strongly commend to the careful consideration of every Academician and Associate. Mr. Cortiszez has admirably summed up and clearly presented the situation and the fact that not a theory but a condition most affects the Academy's present and future.—Ed.]

HISTORY OF "THE MILL."

Rembrandt's landscape, "The Mill," says Der Cicerone of Munich, has an interesting history. It was first heard of, or traced to, the celebrated Orleans collection, assembled by Philip of Orleans, brother of Louis XIV, which was brought to England in 1798. It was bought out of this collection by Mr. W. Smith, a noted collector of the time, who paid 500 guineas for it, and later the Marquis of Lansdowne purchased it for 80 guineas, and hung it in his collection at Bowood.

In a recent interview in the Paris "Herald" Dr. Hofsted de Groot, while he declares his admiration for the picture, says that £100,000 was too high a price for it, inasmuch as its entire history is not known, it has no signature and is covered with such a thick yellow varnish, as to prevent any careful examination. Furthermore he declares that no study or etching of the subject from Rembrandt's hand exists.

On the other hand, Dr. Bode of Berlin considers "The Mill" as an undoubted original work and treats of it in his great work on Rembrandt.

Of the nineteen landscapes known to have been painted by Rembrandt five, excluding "The Mill," are now in Great Britain. "A Landscape with figures representing the Story of Tobias and the Angel" is in the National Gallery, the "Landscape with a Fortress" hangs in the Wallace collection, the National Gallery of Scotland owns "A Desolate Highland Valley," "A Hill Landscape with Tobias and the Angel" is in the Glasgow Art Galleries, and Lord Northbrook has "A Dutch Landscape with a Town in the Distance."

Two other landscapes by Rembrandt were once in English collections. One is the small "Stone Bridge Over a Canal" that passed from the Marquis of Lansdowne to James Reiss, and at his sale in 1900 was secured for the Rijksmuseum in Amsterdam at a cost of \$11,000. The second, a "Woody River Scene with Cows," was the property of Sir Robert Peel, and now belongs to M. H. Killenly of Budapest.

The remaining eleven pictures are located as follows: A "Landscape with a Good Samaritan," signed and dated 1638, Czartoryski Museum, Cracow; "Landscape with a Column," Mrs. J. L. Gardner, Boston; "The Mills" (not in Bode), Metropolitan Museum New York; a "Landscape" (not in Bode), Sir William C. Van Horne, Montreal; "Mountain City in a Storm," signed and dated 1638, Ducal Palace, Brunswick; "Stormy Landscape with a River" (circa 1640), Grand Ducal Gallery, Oldenburg; "Woody Landscape with Ruins: Evening," Baron von Kettler's collection, Schloss Ehringerfeld; "Landscape with a Drawbridge," Duke of Berwick and Alba, Madrid; "Landscape with Swans," the Adolphe Schloss collection, Paris; "Canal with Skaters," signed and dated 1646, Cassel Gallery, and "Valley with River and Ruins on a Mountain," signed circa 1650 (the same date as "The Mill"), Cassel.

IMPORTANT RUYSDAEL SOLD.

There has been recently sold by the Ralston Galleries, No. 548 Fifth Ave., to a prominent Eastern collector, an unusually important landscape with figures by Jacob Ruysdael, entitled "The Chase." The canvas measures 50x40 and is admirably preserved. It depicts hunters in pursuit of a deer crossing a bridge, which spans a water fall at the left. The work is thoroughly characteristic and representative in every way, and is impressive and rich in quality.

LONDON LETTER.

London, April 12, 1911.

The eleventh exhibition of the International Society of Sculptors, Painters and Gravers, now open at the Grafton Galleries, contains no work of premier importance. The first impression is one of dullness, the second of disappointment, resulting from the absence of important members from among the exhibitors. Notable absentees are John Sargent, Elizabeth Shippen Green, Howard Pyle, Mary Cassatt, Augustus John, George Sauter, Señor Anglada-Camarasa, J. Crawhall, etc. Even those represented are for the most part satisfied with one exhibit each. Thus Wm. Orpen shows "A Knacker's Yard, Dublin," a sombre study which looks like a Pryde without its color. James Pryde exhibits an interesting picture entitled "The Vestibule, Costume Ball," in which austere composition is wedded to restrained but satisfying color. One of the most individual contributions to the exhibition, "Sad Victorine," by Howard Somerville is a romantic figure in quaint early Victorian garb. Constance Rea has a graceful rendering of a somewhat similar theme entitled "Waiting." Wm. Strang appears to be feeling his way to a more simplified rendering of form and higher scheme of color. Although his "Spring" seems a little muddled in design it nevertheless respects the limitations of decorative design and is far more vital than the frieze entitled "The South Wind," by R. Anning Pell. John Lavery is represented by a graceful and dramatic portrait of "Anna Pavlova," and not far from this is G. W. Lambert's expressive "Portrait of a Dancer." Although obviously inspired by the Spanish School, this modest exhibit attracts, by reason of its intense vitality and clever characterization. Gerald Kelly attains great dignity in the simple and unaffected "Portrait of Mrs. Harrison." Glyn W. Philpot has, for the nonce, forsaken his usual model and in his portrait of "The Honorable Mrs. Edward Packe," gives us a graceful Lavery. Breaking away from the prevailing sombre tones, M. Dufrenoy gives a brilliant impression of "Venice," most attractive from its pure personal color. The "Cagnes," by George D'Espagnat, the "Jardin Public," by Charles Guerin, and "Belle Isle sur mer," by Maxime Maufra, are effective renderings of radiant sunlight. Severely simple in treatment and restful in color is D. Y. Cameron's "Hills of Skye." The exhibition would be stronger if Mr. Cameron exhibited some of his fine etchings.

Three exhibits of exceptional interest are two early examples of Monet and an early Pissarro. It is curious to note the low-toned color scheme in all three, that of "Un Moulin à Vent, Holland," by Monet, resembling a James Maris. An interesting impression of "Volendam Harbor," is contributed by Elizabeth Frances Boyd. In this Miss Boyd shows her intense appreciation of the delicate color of northern climes.

Joseph Pennell is a decided loss from the etchers and this is hardly compensated for even by his dramatic and forceful lithographs. Of these the most decorative in composition is "Shenandoah." There is little of note among the etchings. The most expressive and personal are those by Forain. These, although rather large, show great sensitiveness and delicacy in the line and spaciousness in composition. Delicate etchings are also shown by Mulready Stone and interesting work is exhibited by Louis Legrand.

H. Bellingham Smith is represented by two watercolors of great daintiness

in color and draughtsmanship. T. B. Meteyard displays feeling for decorative effect and personal color in the unpretentious watercolor "Torquay Snow." Phyllida Scott Bridgewater shows commendable courage in the brilliant watercolor entitled "The Lady of Chiffons." Three very individual exhibits are the pastels of Armand Jean. "Femme au Cygne," and "Femme au Parroquet," are exceedingly expressive.

The limited space of the Grafton Galleries is no doubt largely responsible for the lack of important pieces of sculpture. For the most part the sculpture is limited to statuettes. Among the most interesting exhibits are "L'Hymne Interieure," by Bourdelle; "La visage émerveillé," by A. Rodin, and "Hound," by Prince Paul Troubetzkoy.

At the Paterson Gallery, Bond St., there is a noteworthy exhibition of ten examples of Eli Nadelman's sculpture. Nadelman is Polish by birth and has achieved considerable success in Paris, but this is the first time his work has been seen in England. His endeavor is to produce work as it ought to be, as he says "Sculpture should neither be an imitation nor a copy—it must be a rendering, an interpretation." His best work is done without a model and with his perfect command of technique to aid him in his search for the ideal the sculpture attains a peculiarly subtle, mystic plane. This work is so entirely opposite to the lines on which so many artists are now working and one is so imperfect and used to imperfection that one has to study it for some time before being able to appreciate it at its full value.

John S. Sargent is exhibiting some marvelous watercolors. They are another proof of his wonderful versatility. He has painted no portrait this year, following out a resolution he made three years ago that he would accept no more commissions for portraits unless the personality or fame of the sitter appealed to him. Since then he has refused numerous commissions. In several cases offers of \$25,000 for half-length portraits failed to tempt him. Indeed, Sargent has rejected a fortune in those three years, but being a bachelor and having made more money than he is ever likely to need, financial inducements have no weight with him. He hates society, declines invitations by the bushel and devotes himself to a few personal friends and his art.

WAS MORGAN STUNG?

A special cable to the World from Paris says "Mr. J. Pierpont Morgan has written to M. Dujardin-Beaumetz, Minister of Fine Arts, offering to restore to France the religious relic known as St. Martin's head, which dates from the Middle Ages.

"If the Minister is right, Mr. Morgan has been 'stung,' to use an Americanism.

"For Dujardin-Beaumetz asserts now that the 'relic' Mr. Morgan bought is not the original, which was stolen from the little church at Soudeille-sur-Uzel in 1907, but a copy made in 1900 while the original was being shown at the Paris Exhibition of that year.

"The enamel and jewels on the original were placed on the copy which Mr. Morgan bought in London; the original, shorn of its jewels and ornaments, was bought by a Belgian collector and is in Brussels now, says the Minister of Fine Arts, himself a distinguished art critic.

"Mr. Morgan will proceed legally against the dealer who sold him the copy, it is expected."

PARIS LETTER.

Paris, April 12, 1911.

On a recent visit to the Seligmann Galleries, I had the opportunity of again seeing the wonderful old Venetian bronze bust which created such a sensation at the Seillières sale a few weeks ago. This XVI century bronze, signed on the face of the pedestal, Antonius Gallus, was probably executed by Leoné, and is one of the most valuable bronze pieces in the world. It has probably been sold, in which case it will remain in France.

Another antique, a Deruta plate, reflects rubis, XVI century decorated with the figure of Patricienne in a yellow décolleté dress, curly hair, ornamented with pearls, has a wide margin. In the center of the plate in front of the figure is an inscription: "There is no beauty with cruelty." This beautiful plate holds the record price for Italian wares, there being no other known example of its kind in existence. Among many other numerous beautiful antiques is a XV century French tapestry with sixty figures, picturing Jonathan giving his golden robes to David, the whole of a beautiful golden tone.

An exhibition of XVIII century English pastels now on in the Brunner Galleries in aid of the Victoria Home, Neuilly, and of the French Orphelinat des Arts, was opened by the British Ambassador and Lady Bertie, and the Minister of Public Instruction and Fine Arts, and Under Secretary of State for Fine Arts. Mr. Robert Dell, who organized the English section of the Cent Portraits de Femmes exhibition at the Tuileries in 1909, is the initiator and organizer of this exhibition.

Some seventy collectors have loaned the finest pastels in their possession including several by Thomas Gainsborough. Especially good is the "Portrait de la Comtesse de Derby," a small pastel in delicate simple color. John Russell is represented by 38 numbers, among them many excellent examples, as well as others, which do not show him at his best. "Portrait de Mlle. Emily de Visme; plus tard Lady Murray," is a graceful full figure of a child playing a harp. The drapery is in delicate soft folds, the flesh color of face and hands charming. "Portrait de Mme. Lee," is a little gem in color, and "Portrait de William Faden," is a strong profile in rich color against a deep blue background. In a glass case are souvenirs of Russell, two sketch books, a miniature and fragments of pastels. Sir Henry Raeburn is represented only by two numbers; John Constable, one; there are three by William Hamilton, R.A., and several by Sir Thomas Lawrence, of which "Portrait de Master Bloxham," is a beautiful child's head. Of the two by Rev. Matthew-William Peters, the "Portrait d'Elisa H. Phelps, miniaturiste," with soft features shadowed by a large drooping hat, is one of the most striking in the exhibition.

The Société de Pastellistes Français are holding their twenty-seventh annual salon at the Galeries Petit and the standard of work is exceptionally good. With 25 exhibitors the keynote of the show is color, Guirand de Scevola having perhaps in his "Marie-Bertrande" achieved the greatest success. The picture is large, a life-sized child with considerable background in a simple mass. The figure is likewise simple, the dress treatment delicate with contrasting rich flesh tones, the whole of gorgeous soft color in a scheme of greens and rose. Of the six numbers by Antoine Calbet, "La Source," bought by the State, is a nude bathing by a stream, flooded with a golden light. Of all his charming pieces, "Etude," for beautiful distribution of color and "Ondine"

a nude with shadow flesh reflections, are to be most admired. Of other exhibits the most noticeable are L'Hermite's landscapes in delicate warm tones, Luigini's canal and landscapes, one of which is bought by the State; Ménard's classical landscapes; Ullmann with silvery tone qualities; René Gilbert's "Portrait de Mme. J.-L. de L.," with two uncatalogued pieces in mellow warm harmony of golden reds and the landscapes by Dauchez.

In these same galleries, MM. Mossa, Planquette and Filliard are holding one-man exhibitions.

The exhibition by P. Franc Lamy at the Galeries Arthur Tooth, "Les Cités, Les Jardins, Les Fleurs," is strongest in delicacy and rich direct color in his flower pieces. "Matin," a Venetian marine is of unusual delicate tone; ten "Champs de Jacinthes," are fine impressions; "Pivoines," "Roses et Ancoëes," and "Iris d'Espagne, bleuets, pensées et hortensias," are a few of his best works.

THE NEW SALON.

According to the extremely discursive and fragmentary stories sent by cable of the opening of the thirty-first Salon des Beaux Arts, generally known as the new or Junior Salon, in the Grand Palais, Paris, on April 14, its general tone this year, while conservative, is not reactionary. The New York Tribune's correspondent says that "its significant features are the almost total absence of nudes, and the small size of most of the canvases." The Times writer says that "there are no ultra modern works, no new ideas, and nothing very prominent, although there is a certain unity of purpose, which, however, only results in monotony." He also says "there is a general tendency toward smaller canvases."

There are 546 artists represented by 1,280 works, of which 57 are by 28 American artists. The feature of the show is the number of decorative canvases, which include Baudoin's frescos for the Petit Palais, Besnard's ceiling for the Theatre Français, a panel for the house of Mrs. McDougall Hawke in New York, Menard's work for the Marseilles Saving Bank, and Weert's immense panel for the Lyons Medical Faculty. Lucien Simon and Charles Cottet are not represented, Alfred Roll has a portrait of Gen. de San Martin, Le Sidaner several delicate compositions, Jacques Blanche some richly colored studies of Russian dancers, Boldini four typically clever and dashing portraits, almost caricatures, and a still life, and Giron a clever portrait of Paderewski.

American painters stand out in both quality and quantity. Prominent are Frederick Frieseke, with a nude; Eugene Paul Ullmann, with simple and delicate studies, and Walter Gay's interiors. Elizabeth Nourse's canvases are full of light and Florence Este's landscape is both decorative and poetic. Ethel Mars shows a good study of a child. Other Americans having works on view are George Baker, Myron Barlow, Roy Brown, D. I. Evans, Florence Folsom, Russell Greeley, Edward Grenet, J. R. Hopkins, Augustus Koopman, John Noble, Abram Poole, Julius Rolshoven, Edwin Scott, W. H. Singer, Helena Dunlap, Mary Fairchild Low, Grace Ravelin and Florence Upton.

The sculpture section includes two busts by Auguste Rodin, interesting animal studies by Louis Dejean and Buggatti, a bust of W. H. Chanler by an American, Malvina Hoffman; studies of his celebrated father by Count Leo Tolstoy, and a study of a Spanish peasant by Gertrude Whitney. In the division of miniatures Patteo and Lea are conspicuous.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Aldine Club, 200 Fifth Ave.—Loan exhibition of Japanese prints to May 6.
 American Water Color Society, 215 West 57 St.—Annual exhibition. Opens April 27.
 Berlin Photographic Co., 305 Madison Ave.—Recent works by Ernest Haskell, to April 29.
 Brandus Galleries, 712 Fifth Ave.—Italian primitives and early Dutch paintings. Paintings by Mostyn to May 6.
 Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 Catharine Lorillard Wolfe Art Students Club, 802 Broadway—Annual exhibition to April 26.
 Ehrich Galleries, 463 Fifth Ave.—Early Italian, Spanish and other paintings.
 V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.
 Folsom Gallery, 396 Fifth Ave.—Works by Charles M. Russell, to April 30.
 Katz Galleries, 103 West 74 St.—Paintings by Frederick J. Mulhaupt and Arthur I. Powell, to May 6.
 Drawings, etchings in color by Maud Hunt Square, to May 6.
 Knoedler & Co., 355 Fifth Ave.—XVIII century mezzotints, etchings, etc.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 National Arts Club, 119 East 19 St.—Municipal Art Society exhibition.
 Photo-Secession Galleries, 291 Fifth Ave.—Works by Picasso.
 Society of Arts and Crafts, 573 Fifth Ave.—Paintings and tapestries by Albert Herter, to May 1.

EXHIBITIONS NOW ON.

Insurgents Capture League.

Harry W. Watrous, chairman of the new art committee of the Union League Club, which has given that organization since January three of the best small exhibitions of modern American pictures it has ever enjoyed, and also a remarkable display of rare and choice Oriental porcelains, and Persian and other faïences of Western Asia and Eastern Europe, which last remains on permanent view—has the courage of his convictions, as is proven by the last display for the season—one of representative works by the so-called "Insurgent" American painters. This opened last Friday, too late for detailed notice in last week's *Art News*, and closed—all too soon—on Wednesday last.

It was Mr. Watrous's announced intention—one shared by his fellow members of the committee, when he took charge of the club art exhibitions at the New Year, to present, in succession, the latest phases of the development of art in this country, and this intention has been well carried out, but, as said above, it took the courage of conviction to present the works of such revolutionary painters as were represented in this week's display, especially to such a conservative membership, wedded to traditions, as that of the Union League.

The exhibition, to those who have followed the art development of America, which means New York, was a delight, and must have been a revelation to those art lovers who have not had, or availed themselves of, the opportunity to study the output of recent years of such "vivacious paint revolutionists," as Robert Henri, Rockwell Kent, George Luks, William Glackens, John Sloan, Everitt Shinn, George Bellows, Mr. and Mrs. Preston, the splendid landscape art of Ernest Lawson, the Botticellian figure fantasies and idyllic landscapes of Arthur B. Davies, the "faded tapestries" of Maurice Prendergast, and the curious, weird and crude productions of Max Weber.

The array of 24 canvases filled the club gallery with air and light, and with a sense of strength and power—

even if rude and at times almost brutal—unwonted in the haunt of peaceful and soothing pictures. A number of the works shown were familiar to those who have frequented the season's exhibitions, but there were some new pictures of gripping interest. The "clou" of the display was Robert Henri's full length, standing, female portrait, "The Blue Kimono," a most virile work, almost a modern Goya. Ernest Lawson's two landscapes, both characteristic in color, light and air, came next in interest, and William Glackens' Renoiresque semi-nude, George Bellows' "Portrait," and George Luks' "Fortune Teller" were among the best figure works shown. Fine color, light and air marked Walt Kuhn's "Landscape," but his water well suggested to one critic "an agitated rag carpet." There was good modeling and flesh coloring in May Wilson Preston's "Arrangement," and typical fine action and effective lighting in Everett Shinn's two smaller stage figures, "The Singer" and "The Dancer." Rockwell Kent's "Burial of a Young Man," a most dramatic composition with fine sense of line and great force, attracted deserved attention.

Space fails to mention other deserving works, but there can be no question of the almost sensational success of the display. These new painters must be reckoned with, even by those who can see nothing in their art. One of these suggested to Mr. Watrous that "the only picture lacking was one of his 'gall' in arranging and presenting such a display."

Coffin's Good Display.

William A. Coffin is showing a group of landscapes at the Powell Art Galleries. They represent some of the artist's latest work and among them are several poetical and tender examples. "Oaks—November," a light-toned canvas, has good outdoor feeling and is lovely in color; "October Morning" is a richly colored work well composed. "The Green Pump" is a charming, tender landscape, sympathetically presented, and "Blackbird Hill" is of rare quality with subtle values. There are several small canvases equally interesting, which show the artist's careful study and knowledge of his subjects. The exhibition will continue until April 27.

The annual exhibition of the Catharine Lorillard Wolfe Art Club, opened at Grace House, 802 Broadway, on Wednesday, to continue through April 26. Notice will be made next week.

McMILLIN PRIZE WITHDRAWN.

The Woman's Art Club, whose annual exhibition is on at the Macbeth Gallery, No. 450 Fifth Ave., has been obliged to cancel the second prize of \$50 presented by Mr. Emerson McMillin, and which was awarded to Miss Zulma Steele for her excellent landscape, "November Mists." This action is due to the fact that only after the prize had been awarded, it was ascertained that Miss Steele is not a member of the club and only members are eligible for prizes. Miss Steele has every sympathy as her exhibit was one of the best in the display, and she was ignorant of the rule as to prizes.

RECENT EXHIBIT SALES.

Between two and three thousand dollars' worth of thumb box pictures were sold at the Salmagundi exhibition which closes today.

A total of \$18,000 worth of paintings were sold at the last Academy exhibition. The highest price was paid for Charles W. Hawthorne's "The Trouseau," which was purchased for \$3,500.

AMERICANS AT MUSEUM.

Gallery 20, at the Metropolitan Museum, has been set aside for the display of 30 selected paintings by American artists, including works by William M. Chase, Sargent and Whistler. The well-known "Un Quatuor" by William T. Dannat has the central position on the west wall, and is flanked on the right by Gardner Symons' "The Opalescent River, New England," which took the Carnegie prize last year at the Academy of Design, the gift of Mr. Emerson McMillin. There are three paintings by Sargent, including "The Hermit" and "Padre Sebastiano," recent purchases, and the artist's portrait of William M. Chase. Winslow Homer is represented by "The Gulf Stream" and "Shooting the Rapids, Saguenay River," the artist's last picture, presented by his brother.

The Whistlers are the "Nocturne in Green and Gold," "Arrangement in Black, No. 3," the "Portrait of Sir Henry Irving as King Philip II" and the portrait of Mr. Edward G. Kennedy.

Among the new acquisitions in this gallery is the "Madonna," by Gari Melchers. Other artists represented are Theodore Robinson, J. M. Lichtenauer, Kenyon Cox, Emil Carlsen and George H. Boughton.

DUVEENS PAY DUTIES.

John B. Stanchfield, counsel for Duvée Bros., has deposited in the Sub-Treasury a certified check for \$1,200,000 in settlement of unpaid duties on works of art in settlement of the suit brought by the Government against that firm. It is understood that U. S. District Attorney Wise will recommend its acceptance by the treasurer and that this will release all the art objects now under seizure by the federal authorities, and enable Duvée Bros. to resume business. The case of Messrs. Henry J. and Benjamin J. Duvée, now on bail, has been set for trial at the October term of Court, but it is generally believed that the case will not be tried, after Messrs. Henry and Benjamin have paid each a fine of \$10,000.

QUARITCH ON BOOK MARKET.

Mr. Bernard Quaritch, the London bookseller and publisher of art books, who is here to attend the Hoe Library sale, said in a recent interview that the prices for books were good, but that the book market was sensitive and very uncertain, and that many brought high prices with no special value to justify them. He instanced a recent sale of MS. of a Bible of the XIII century for \$5,000. Mr. Quaritch mentioned the sale of a valuable library to take place at Sotheby's in the near future. This collection was founded by Henry Huth and completed by his son, who died recently.

John W. Alexander gave up last winter a commission to paint a large picture for the new Federal building at Cleveland. He was ill at the time, but has now recovered. The commission, which involves the payment of \$10,000, was awarded by the Treasury Department to Siddons Mowbray of Washington, Conn.

Mr. Frederick W. Gookin gave a lecture on Japanese color prints at the rooms of the Aldine Club, 200 Fifth Ave., on Tuesday evening, at the opening of a loan exhibition of Japanese prints, which will continue until May 6.

The Erie (Pa.) Art League is planning to hold an exhibition next month of the work of Paul Cornoyer, Clark Voohres, Birge Harrison and Everett L. Warner. Each artist will send ten canvases.

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AROUND THE GALLERIES.

P. W. French & Co. have leased for 21 years the property at 6 East 56 St. They will erect a new building on the site with a gallery for the exhibition of tapestries and art works.

Mr. Joseph Duveen, who recently arrived from Europe with his brother Louis, is now at the galleries, 302 Fifth Ave., and will remain here for some little time. Mr. Louis Duveen has returned to London. At last accounts the health of Mr. Henry Duveen has slightly improved.

At the Scott and Fowles Gallery, 590 Fifth Ave., among a number of specially selected paintings now on view, there are two recently imported landscapes by José Weiss, very rich and deep in color quality, a striking example of the forceful and colorful brush of the late William Keith—a forest glade, with old adobe house, lit by rich sunset rays, a fine and large beach scene and marine by J. Scherrewitz, very suggestive in quality and handling of Jacob Maris, and a large, typical and fine example—an outdoors with figures, by Josef Israels—"Poor Man's Harvest."

Oils by Mostyn, an English painter, will be exhibited at the Brandus Galleries, No. 712 Fifth Ave. from Monday next April 24, for a fortnight. There is now on exhibition at these attractive galleries some two score Italian primitives and early Dutch works. There are two delightful portraits, of a man and of a woman and child by De Geest, a quaint and charming "Madeleine," by Cornelius van Oost Zaan and two striking standing life-size portraits of a Dutch gentleman and wife by Nicholas Elias. There are also shown a remarkable work, "St. Martin Dividing His Cloak with the Poor," said to have been painted by Van Dyck when a young man of twenty, and a

broadly painted and convincing self portrait by Greuze.

Active preparations will be begun next week by Knoedler & Co. for the transference of their stock of pictures, prints, etc., from the long established, old galleries, at No. 355 Fifth Ave., to the beautiful and spacious new galleries just completed on the site of the old Lotos Club, No. 566-568 Fifth Ave., into which they hope to move on May 1. Meanwhile, and although all regular exhibitions at the old galleries have ceased, there are now on exhibition there for a few days eleven watercolors by William H. Holmes, for the most part southern California landscapes and coast scenes.

Mr. Holmes is connected with the Smithsonian Institute in Washington, but finds time occasionally to sketch and paint outdoors. He handles the lighter medium with facility, had a refined and delicate sense of color and obtains charming and effective color and atmospheric impressions. There is also hung in the upper gallery a recently completed three-quarter length, seated portrait, in uniform, of the late Rear-Admiral Sperry by Sergeant Kendall, which, while the face is well modeled and has good expression and natural color, is so hard as to the rest of the figure, so stiff and awkward in pose, and so marred in effect by the large lettering as to make it unworthy of the brush of this able painter.

ART WORKS BURNED.

A fire, believed to have been incendiary, destroyed, April 18, the town hall of Schoerbeek, a suburb of Brussels, regarded as one of the finest examples of Flemish Renaissance work.

A quantity of Gobelin tapestries and many other valuable works of art were burned. The loss is estimated at \$400,000.

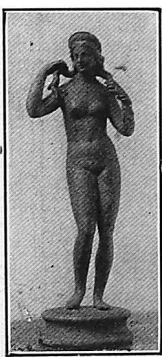
W. Granville Smith has purchased the Farm Tea House at Bellport, L. I., and will make it his Summer home.

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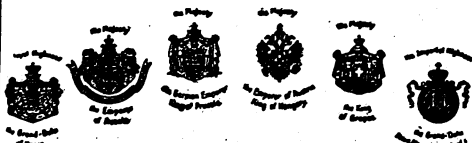
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